

Cinema Journal Annotated Index to Volume 37

Annotations indicate: a = actor/actress; d = director; f = film; m = musician; p = producer; s = screenwriter; tv = television series

Allen, Lewis d

Berenstein, Rhona J. "Adaptation, Censorship, and Audiences of Questionable Type: Lesbian Sightings in *Rebecca* and *The Uninvited*." 37.3 (spring 1998): 16-37.

Anderson, Tim

Anderson, Tim. "Reforming 'Jackass Music': The Problematic Aesthetics of Early American Film Music Accompaniment." 37.1 (fall 1997): 3-22.

This essay asserts that the nickelodeon era provided a variety of exhibition formations. This is evident in the desire to "uplift" standards involving musical aesthetics out of a "music hall" formation, where audiences and performers use music to establish a dialogical relationship with the on-screen texts, and into a more "theatrical" formation. This aesthetic debate is part of a larger transformation of American cinema from sites of spectacle to more bourgeois spheres of decorum that prioritized the explication of narrative film.

Baird, Robert

Baird, Robert. "Animalizing *Jurassic Park*'s Dinosaurs: Blockbuster Schemata and Cross-Cultural Cognition in the Threat Scene." 37.4 (summer 1998): 82-103.

All films cue spectators to apply schemata, but the production history of *Jurassic Park* reveals a conscious implementation of "animalized" dinosaurs placed in threat scenes—elements that made the film accessible to a global audience.

Baraka f (p Mark Magidson, 1992)

Roberts, Kenneth. "Baraka: World Cinema and the Global Culture Industry." 37.3 (spring 1998): 62-82.

Berenstein, Rhona J.

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This essay analyzes the intertextual relationship between *Rebecca* and *The Uninvited* that highlights ghostly lesbian themes and addresses the mediating role of censorship vis-à-vis sex perversion. *The Uninvited* serves as a focal point. The

ghosting of lesbianism in the act of representing it is a concept that runs throughout this essay.

Bird of Paradise f (d King Vidor, 1932)

Hershfield, Joanne. "Race and Romance in *Bird of Paradise*." 37.3 (spring 1998): 3-15.

Blood of the Beasts f (d Georges Franju, 1949)

Lowenstein, Adam. "Films Without a Face: Shock Horror in the Cinema of Georges Franju." 37.4 (summer 1998): 37-58.

Blue Steel f (d Kathryn Bigelow, 1990)

Lane, Christina. "From *The Loveless* to *Point Break*: Kathryn Bigelow's Trajectory in Action." 37.4 (summer 1998): 59-81.

Bordwell, David

Bordwell, David. "Dialogue: Response to Peter Lehman's 'Pluralism and the Correct Position.'" 37.2 (winter 1998): 84-97.

Boyd, David

Boyd, David. "The Public and Private Lives of a Sentimental Bloke." 37.4 (summer 1998): 3-18.

The Australian film *The Sentimental Bloke* illustrates the complex relationship between changing modes of cinematic spectatorship and the specific social and cultural contexts of a film's circulation.

Boyz n the Hood f (d John Singleton, 1991)

Chan, Kenneth. "The Construction of Black Male Identity in Black Action Films of the Nineties." 37.2 (winter 1998): 35-48.

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By examining black inner-city experience in recent black action films, this essay interrogates the aesthetic effects of crossover audience appeal upon the construction of a nineties black male identity. Capitalism and the drug trade, racial self-hatred, criminal profiling, and the geopolitics of ghetto space form the emphases of this analysis.

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Claire of the Moon *f* (d Nicole Conn, 1992)

Hollinger, Karen. "Theorizing Mainstream Female Spectatorship: The Case of the Popular Lesbian Film." 37.2 (winter 1998): 3-17.

Clockers *f* (d Spike Lee, 1995)

Chan, Kenneth. "The Construction of Black Male Identity in Black Action Films of the Nineties." 37.2 (winter 1998): 35-48.

Conn, Nicole *d*

Hollinger, Karen. "Theorizing Mainstream Female Spectatorship: The Case of the Popular Lesbian Film." 37.2 (winter 1998): 3-17.

Cronenberg, David *d*

Suner, F. Asuman. "Postmodern Double-Cross: Reading David Cronenberg's *M. Butterfly* as a Horror Story." 37.2 (winter 1998): 49-64.

Deep Cover *f* (d Bill Duke, 1992)

Chan, Kenneth. "The Construction of Black Male Identity in Black Action Films of the Nineties." 37.2 (winter 1998): 35-48.

Deitch, Donna *d*

Hollinger, Karen. "Theorizing Mainstream Female Spectatorship: The Case of the Popular Lesbian Film." 37.2 (winter 1998): 3-17.

Del Rio, Delores *a*

Hershfield, Joanne. "Race and Romance in *Bird of Paradise*." 37.3 (spring 1998): 3-15.

Desert Hearts *f* (d Donna Deitch, 1985)

Hollinger, Karen. "Theorizing Mainstream Female Spectatorship: The Case of the Popular Lesbian Film." 37.2 (winter 1998): 3-17.

Dickerson, Ernest R. *d*

Chan, Kenneth. "The Construction of Black Male Identity in Black Action Films of the Nineties." 37.2 (winter 1998): 35-48.

Duke, Bill *d*

Chan, Kenneth. "The Construction of Black Male Identity in Black Action Films of the Nineties." 37.2 (winter 1998): 35-48.

Eastwood, Clint *a*

Plantinga, Carl. "Spectacles of Death: Clint Eastwood and Violence in *Unforgiven*." 37.2 (winter 1998): 65-83.

Eastwood, Clint *d*

Plantinga, Carl. "Spectacles of Death: Clint Eastwood and Violence in *Unforgiven*." 37.2 (winter 1998): 65-83.

Eyes Without a Face *f* (d Georges Franju, 1959)

Lowenstein, Adam. "Films Without a Face: Shock Horror in the Cinema of Georges Franju." 37.4 (summer 1998): 37-58.

Franju, Georges *d*

Lowenstein, Adam. "Films Without a Face: Shock Horror in the Cinema of Georges Franju." 37.4 (summer 1998): 37-58.

Fricke, Ron *d*

Roberts, Martin. "*Baraka*: World Cinema and the Global Culture Industry." 37.3 (spring 1998): 62-82.

Fu, Poshek

Fu, Poshek. "The Ambiguity of Entertainment: Chinese Cinema in Japanese-Occupied Shanghai, 1941 to 1945." 37.1 (fall 1997): 66-84.

The Chinese cinema under Japanese Occupation during World War II has been peripheralized in the official narrative of the history of Chinese cinema, but the films of the Occupation force us to rethink the multivalent, ambiguous relations between politics and film art.

Haenni, Sabine

Haenni, Sabine. "Staging Methods, Cinematic Technique, and Spatial Politics." 37.3 (spring 1998): 83-108.

Whereas in stage melodrama competing paradigms of social space coexist, later theater imagines social integration and one unified space. But only the feature film, through crosscutting and in a way that recalls the utopias of progressive urban planning, can "manage" such integration and address a mass audience.

Hershfield, Joanne

Hershfield, Joanne. "Race and Romance in *Bird of Paradise*." 37.3 (spring 1998): 3-15.

The marketability of interracial romances like King Vidor's 1932 film *Bird of Paradise* was linked to ways in which these narratives brought to the surface cultural repressions of forbidden desires around the trope of racialized sexuality.

Higashi, Sumiko

Higashi, Sumiko. "Melodrama, Realism, and Race: World War II Newsreels and Propaganda Films." 37.3 (spring 1998): 38-61.

An example of realist discourse that reinscribes racialized and class hierarchies and of melodramatic representations of history reverberating with moral Manichaeism, World War II newsreels and propaganda films continue in the tradition of American cultural forms, such as social photography, that blur the line between fiction and non-fiction.

Hitchcock, Alfred d

Berenstein, Rhona J. "Adaptation, Censorship, and Audiences of Questionable Type: Lesbian Sightings in *Rebecca* and *The Uninvited*." 37.3 (spring 1998): 16-37.

Hollinger, Karen

Hollinger, Karen. "Theorizing Mainstream Female Spectatorship: The Case of the Popular Lesbian Film." 37.2 (winter 1998): 3-17.

This essay discusses recent theorizations of the relationship between popular lesbian cinema and its female audience and outlines the various issues that have been raised by considering the relationship between lesbian films and questions of female spectatorship.

Hui, Michael a

Lau, Jenny Kwok Wah. "Besides Fists and Blood: Hong Kong Comedy and Its Master of the Eighties." 37.2 (winter 1998): 18-34.

Hui, Michael d

Lau, Jenny Kwok Wah. "Besides Fists and Blood: Hong Kong Comedy and Its Master of the Eighties." 37.2 (winter 1998): 18-34.

Juice f(dErnest R. Dickerson, 1992)

Chan, Kenneth. "The Construction of Black Male Identity in Black Action Films of the Nineties." 37.2 (winter 1998): 35-48.

Jurassic Park f(dSteven Spielberg, 1993)

Baird, Robert. "Animalizing *Jurassic Park*'s Dinosaurs: Blockbuster Schemata and Cross-Cultural Cognition in the Threat Scene." 37.4 (summer 1998): 82-103.

Jurca, Catherine

Jurca, Catherine. "Hollywood, the Dream House Factory." 37.4 (summer 1998): 19-36.

This essay examines *Mr. Blandings Builds His Dream House* and its promotional campaign in light of the postwar housing crisis. It argues that the film should be read as a public relations effort to dramatize the film industry's American allegiances—through its commitment to homeownership—at a volatile time in studio history.

Landers, Lew d

Worland, Rick. "OWI Meets the Monsters: Hollywood Horror Films and War Propaganda, 1942 to 1945." 37.1 (fall 1997): 47-65.

Lane, Christina

Lane, Christina. "From *The Loveless* to *Point Break*: Kathryn Bigelow's Trajectory in Action." 37.4 (summer 1998): 59-81.

Examining Kathryn Bigelow's movement from independent counter cinema to mainstream Hollywood, this article compares *The Loveless* and *Near Dark* to *Blue Steel* and *Point Break*. When contextualized within debates about genre and authorship, Bigelow's work can be seen as innovatively articulating several contradictory logics about gender, power, and ideology.

Lau, Jenny Kwok Wah

Lau, Jenny Kwok Wah. "Besides Fists and Blood: Hong Kong Comedy and Its Master of the Eighties." 37.2 (winter 1998): 18-34.

This paper examines the different factors that contributed to a U.S.-manufactured image of an action-oriented Hong Kong cinema. In comparing this image to what actually happened in Hong Kong cinema in the eighties, the essay argues for a more balanced view by introducing the equally significant genre of comedy. An analysis of *Modern Security Guards* demonstrates how Hong Kong films should be read within their own sophisticated cultural and political climate.

LeBorg, Reginald d

Worland, Rick. "OWI Meets the Monsters: Hollywood Horror Films and War Propaganda, 1942 to 1945." 37.1 (fall 1997): 47-65.

Lee, Spike d

Chan, Kenneth. "The Construction of Black Male Identity in Black Action Films of the Nineties." 37.2 (winter 1998): 35-48.

Lehman, Peter

Lehman, Peter. "Responses to David Bordwell and Stuart Minnis." 37.2 (winter 1998): 84-97.

Lianna f (d John Sayles, 1983)

Hollinger, Karen. "Theorizing Mainstream Female Spectatorship: The Case of the Popular Lesbian Film." 37.2 (winter 1998): 3-17.

Longford, Raymond d

Boyd, David. "The Public and Private Lives of a Sentimental Bloke." 37.4 (summer 1998): 3-18.

Loveless, The f (d Kathryn Bigelow, 1983)

Lane, Christina. "From *The Loveless* to *Point Break*: Kathryn Bigelow's Trajectory in Action." 37.4 (summer 1998): 59-81.

Lowenstein, Adam

Lowenstein, Adam. "Films Without a Face: Shock Horror in the Cinema of Georges Franju." 37.4 (summer 1998): 37-58.

Georges Franju's contribution to the horror genre—through his films *Blood of the Beasts* (1949) and *Eyes Without a Face* (1959)—is "shock horror": the employment of graphic, visceral shock to access the historical substrate of traumatic experience.

Lugosi, Bela a

Worland, Rick. "OWI Meets the Monsters: Hollywood Horror Films and War Propaganda, 1942 to 1945." 37.1 (fall 1997): 47-65.

M. Butterfly f (d David Cronenberg, 1994)

Suner, F. Asuman. "Postmodern Double-Cross: Reading David Cronenberg's *M. Butterfly* as a Horror Story." 37.2 (winter 1998): 49-64.

Minnis, Stuart

Minnis, Stuart. "Dialogue: Response to Peter Lehman's 'Pluralism and the Correct Position.'" 37.2 (winter 1998): 84-97.

Mr. Blandings Builds His Dream House f (d H. C. Potter, 1948)

Jurca, Catherine. "Hollywood, the Dream House Factory." 37.4 (summer 1998): 19-36.

Modern Security Guards f (d Michael Hui, 1981)

Lau, Jenny Kwok Wah. "Besides Fists and Blood: Hong Kong Comedy and Its Master of the Eighties." 37.2 (winter 1998): 18-34.

Mummy's Ghost, The f (d Reginald Le Borg, 1944)

Worland, Rick. "OWI Meets the Monsters: Hol-

lywood Horror Films and War Propaganda, 1942 to 1945." 37.1 (fall 1997): 47-65.

Near Dark f (d Kathryn Bigelow, 1987)

Lane, Christina. "From *The Loveless* to *Point Break*: Kathryn Bigelow's Trajectory in Action." 37.4 (summer 1998): 59-81.

Personal Best f (d Robert Towne, 1982)

Hollinger, Karen. "Theorizing Mainstream Female Spectatorship: The Case of the Popular Lesbian Film." 37.2 (winter 1998): 3-17.

Plantinga, Carl

Plantinga, Carl. "Spectacles of Death: Clint Eastwood and Violence in *Unforgiven*." 37.2 (winter 1998): 65-83.

This essay examines the depiction of violence in *Unforgiven* not only by performing a close analysis of the film but also by placing *Unforgiven* in the context of the Western genre and Eastwood's prior films. Using a broadly cognitive approach, the essay shows how the film elicits conflicted emotional responses to the violence it depicts.

Point Break f (d Kathryn Bigelow, 1991)

Lane, Christina. "From *The Loveless* to *Point Break*: Kathryn Bigelow's Trajectory in Action." 37.4 (summer 1998): 59-81.

Ponech, Trevor

Ponech, Trevor. "Visual Perception and Motion Picture Spectatorship." 37.1 (fall 1997): 85-100.

Movie spectatorship involves two kinds of perceptual activities: sensory contact with the cinematic image and epistemic access to the image along with further objects, situations, and events.

Potter, H. C. d

Jurca, Catherine. "Hollywood, the Dream House Factory." 37.4 (summer 1998): 19-36.

Rebecca f (d Alfred Hitchcock, 1940)

Berenstein, Rhona J. "Adaptation, Censorship, and Audiences of Questionable Type: Lesbian Sightings in *Rebecca* and *The Uninvited*." 37.3 (spring 1998): 16-37.

Return of the Vampire f (d Lew Landers, 1943)

Worland, Rick. "OWI Meets the Monsters: Hollywood Horror Films and War Propaganda, 1942 to 1945." 37.1 (fall 1997): 47-65.

Revenge of the Zombies *f* (d Steve Sekely, 1943)

Worland, Rick. "OWI Meets the Monsters: Hollywood Horror Films and War Propaganda, 1942 to 1945." 37.1 (fall 1997): 47-65.

Roberts, Martin

Roberts, Martin. "Baraka: World Cinema and the Global Culture Industry." 37.3 (spring 1998): 62-83.

Discussions of "world cinema" to date have tended to focus primarily on the global film industry or on transnational cinemas. Through a discussion of Ron Fricke's global documentary *Baraka*, this article calls for a recontextualization of world cinema within the larger field of the contemporary global culture industry.

Sayles, John d

Hollinger, Karen. "Theorizing Mainstream Female Spectatorship: The Case of the Popular Lesbian Film." 37.2 (winter 1998): 3-17.

Sekely, Steve d

Worland, Rick. "OWI Meets the Monsters: Hollywood Horror Films and War Propaganda, 1942 to 1945." 37.1 (fall 1997): 47-65.

Sentimental Bloke, The *f* (d Raymond Longford, 1919)

B.,yd, David. "The Public and Private Lives of a Sentimental Bloke." 37.4 (summer 1998): 3-18.

Shankun, Zhang p

Fu, Poshek. "The Ambiguity of Entertainment: Chinese Cinema in Japanese-Occupied Shanghai, 1941 to 1945." 37.1 (fall 1997): 66-84.

Singleton, John d

Chan, Kenneth. "The Construction of Black Male Identity in Black Action Films of the Nineties." 37.2 (winter 1998): 35-48.

Slavin, David

Slavin, David. "French Cinema's Other First Wave: Political and Racial Economies of *Cinéma colonial*, 1918 to 1934." 37.1 (fall 1997): 23-46.

In Morocco in the early 1920s, film directors worked with French Protectorate officials to promote a policy of indirect rule by portraying traditional society in a favorable light. Realistic settings, spectacular battle scenes, and low costs enabled these films to compete successfully with Hollywood imports to France, unintended synergies which encouraged paternalistic attitudes toward colonial peoples.

Spielberg, Steven d

Baird, Robert. "Animalizing *Jurassic Park*'s Dinosaurs: Blockbuster Schemata and Cross-Cultural Cognition in the Threat Scene." 37.4 (summer 1998): 82-103.

Suner, F. Asuman

Suner, F. Asuman. "Postmodern Double-Cross: Reading David Cronenberg's *M. Butterfly* as a Horror Story." 37.2 (winter 1998): 49-64.

This paper offers a reading of David Cronenberg's *M. Butterfly* in relation to the director's earlier films. Analyzing the film in the light of the recent discussions in feminist and postcolonial theories, the paper argues that in spite of the different genre conventions employed in *M. Butterfly*, the film is consistent with Cronenberg's conventional style of horror films.

Towne, Robert d

Hollinger, Karen. "Theorizing Mainstream Female Spectatorship: The Case of the Popular Lesbian Film." 37.2 (winter 1998): 3-17.

Unforgiven *f* (d Clint Eastwood, 1992)

Plantinga, Carl. "Spectacles of Death: Clint Eastwood and Violence in *Unforgiven*." 37.2 (winter 1998): 65-83.

Uninvited, The *f* (d Lewis Allen, 1944)

Berenstein, Rhona J. "Adaptation, Censorship, and Audiences of Questionable Type: Lesbian Sightings in *Rebecca* and *The Uninvited*." 37.3 (spring 1998): 16-37.

Vidor, King d

Hershfield, Joanne. "Race and Romance in *Bird of Paradise*." 37.3 (spring 1998): 3-15.

Worland, Rick

Worland, Rick. "OWI Meets the Monsters: Hollywood Horror Films and War Propaganda, 1942 to 1945." 37.1 (fall 1997): 47-65.

This essay considers how certain 1940s horror films were revised to meet the needs of wartime propaganda. *Return of the Vampire* (1943) marks an intriguing genre variation in which vampire Bela Lugosi surfaces in Britain during the Blitz. The film uniquely places a woman in the Dr. Van Helsing role of vampire hunter and retools other conventions of the *Dracula* narrative for propaganda tasks.

